BRONZE

THE IMPERISHABLE MEMORIAL

BRONZE

THE IMPERISHABLE

MEMORIAL

BRONZE
THE IMPERISHABLE MEMORIAL



Heroic Bronze Tablet

IN its splendid modelled embodiment of the eagle, this tablet known as the Heroic is typically American. The rare coloring and beautiful finish and texture of the bronze may be surmised from the above plate. Note the tints of olive green in the border and eagle, the modulated browns in the field around the names and the beautiful color of natural burnished bronze on the surface in relief. All tablets shown in this book will be finished in similar colors.

The Heroic Tablet is made in sizes ranging from 18″ x 28″ to 36″ x 60″ and accommodates from 28 to 500 names.

Flour City Ornamental Iron Company
Minneapolis, Minnesota

BRONZE

THE IMPERISHABLE MEMORIAL



The Flour City
Ornamental Iron Company
27th Avenue and 27th Street South
Minneapolis, Minn.



The American Fighter

This figure in pose and expression admirably expresses the vigor and dauntless courage of the typical American fighter. It was modelled by the sculptor Louis Kirschner and cast in United States Standard Statuary Bronze for use with the monument shown on Page 23. The figure measures six feet six inches in height.

For Valor

DURING the Great War the United States Government called nearly five million brave men to the colors. Every one of these soldiers made a sacrifice to go. Business success—daily comfort—the companionship of friends, family or sweetheart—every man in the American Forces gave up something near and dear to him. And every man in the American Forces deserves to be recognized!—not perfunctorily, not temporarily—but consecratedly and permanently in a manner commensurate with the service he has rendered to his country.

In one sense, it is impossible to fully appreciate what the American soldier has done. Only the hundred thousands of Belgians who were crushed under the invader's heel—the victims of savage brutality in Northern France—the butchered people of Armenia—can know what America owes to her soldier sons.

Americans at home need only look about them at their prosperous communities—their businesses just entering a new era of development—their loved ones safe—and remember gratefully that they owe their security to the living bulwark of American soldiers.

In view of the hardships endured and sacrifices made by the American soldiers—the importance of their accomplishments—and the inspirational effect of their heroism upon the whole community in building for a better world, it is of vital importance that adequate memorials be erected. A bronze memorial crystallizes for all the time the part which the American soldier played in the Great War. It is the community's decoration conferred upon every man in service.

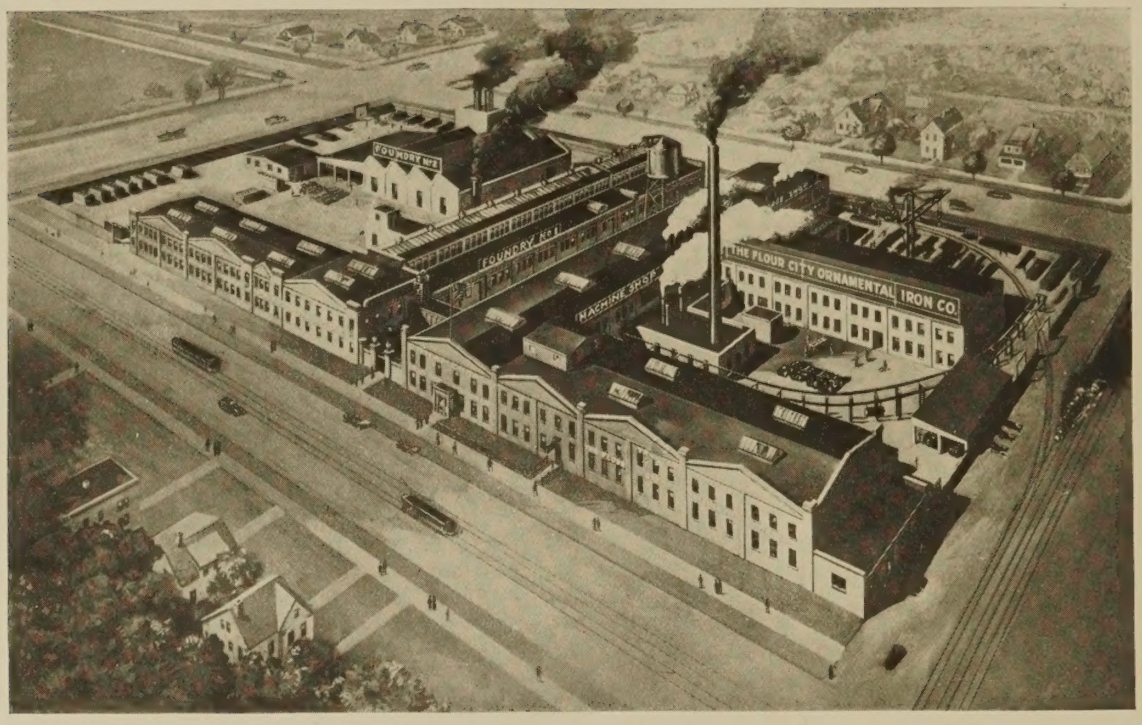
As the soldiers return from the army to pick up the scattered threads of their civil life, they should be made to feel that their work has been appreciated. A rousing welcome home—business counsel—co-operation in securing employment—all of these are necessary—and then as the soldiers fit into the normal scheme of things once more and peace settles down upon the land—the bronze memorials should be erected which will serve as permanent reminders of the heroism and devotion to duty which are the precious heritage of all Americans to come.

The public memory is short-lived. Peace comes and the lessons of war are easily forgotten. But a bronze memorial bearing the names of those who served and suffered in the Great War will stand as a lasting reminder of the great truths America has learned. A bronze memorial is the voice of the soldiers calling aloud to all who see it, "Lest we forget! Lest we forget!"

In 1870 France was dismembered by the Franco-Prussian War. At the time of the treaty of Versailles, Alsace, the beautiful, was ceded to Germany. Peace was finally signed and the French soldiers returned to their homes. But in the city of Paris while the war was still fresh in memory, there was erected a memorial for lost Alsace. Here year after year upon the anniversary, the French came to mourn and to renew their remembrance of the heroes who fought and died. The Alsatian memorial came to have a national significance—to be, indeed, the rallying place for French patriotism and valor. When France called her sons again to fight, it was a mighty inspiration to determination and courage.

Americans today have a mighty victory to commemorate. At this time there should be erected imperishable memorials of this victory to keep alive forever in the memories and hearts of the nation the patriotism which made it possible.

A bronze memorial erected now will be a spiritual beacon of the future calling forth the best in the nation by commemorating the devotion of its heroes.



Aeroplane View of Our Completely Equipped Plant

A Quarter Century of Bronze Craftsmanship

The production of bronze memorials and statues is a highly specialized field of art which has been limited to a skillful few in every age. In the United States, the Flour City Ornamental Iron Company, by its years of successful work, has established its pre-eminence in the production of bronze memorials. While skill, rather than size, is the test-stone in such matters as these, the Flour City Ornamental Iron Company, through the sheer beauty and perfection of its workmanship, has grown to occupy a five acre plant—to employ the most skilled designers and draftsmen—to draw to itself sculptors and modelers of marked originality and accepted standing. It now has a staff and production facilities never surpassed in this country. Bronze work of any design or size can be handled in the shortest time, consistent with the highest class of workmanship. Some idea of the artistic skill and facilities of this organization may be gained from the fact that it produces not only bronze memorial tablets and honor rolls, but bronze statuary, bas-relief, and municipal and county memorial monuments, as well as ornamental bronze work for Federal, State and Municipal buildings.

Memorials That Live

BRONZE lives forever. The stone of the early centuries has crumbled into the dust of time—the crude metals have long since returned to their native earth, but the bronze memorials produced hundreds of years before Christ, still come down to us intact, in spite of all that weather, fire, earthquake and oblivion can do to them.

Bronze lives forever. For this reason when a memorial is to be erected to the men who served in the World War, genuine bronze is universally chosen as the material to be used.

The original bronze, first made 2,000 years before Christ from an alloy of copper and tin, has never been improved upon for beauty and durability. Throughout the ages there have been master craftsmen who have devoted their lives to artistry in bronze. Finer finishes, rarer colorings, and other exterior improvements have been made, but the bronze in which the memorials and statues of today are cast is substantially the same as that of Ancient Greece and Rome. For an imperishable memorial, ancient bronze has justified itself above all other metals and substances for its age-long endurance and beauty.

The story of bronze is closely entwined with the annals of the development of civilization. Bronze first made its appearance between the Stone and the Iron ages at a date approximated at 4000 B. C. in Egypt and Mesopotamia and between 2000 B. C. and 1800 B. C. in Europe. This Period is known as the Bronze Age and is characterized by the use of this metal for weapons and implements in place of stone. It is thought that the early Phoenicians and Greeks first taught the art of Metallurgy and may have been responsible for the introduction of a fused metal such as bronze before the use of iron. Swords, knives, daggers and axes of the Bronze Age exist today and still exhibit a remarkable temper and strength.

Bronze has always been associated with military prowess. In the Iliad, Homer described the famous shield of Achilles as being made by Hephaestus from bronze. The Cyclopes and the Telchines are also attributed with a knowledge of bronze smelting.

So enduring has proven the ancient bronze that the famous Bronze of Olympia, made six centuries before Christ and the Siris Bronzes, made four centuries before Christ are still intact and upon exhibition today.

Bronze statuettes of exquisite workmanship survived even the hot lava of Vesuvius in 79 A. D. and are found today in the buried cities of Herculaneum and Pompeii.

Nearly twenty-three centuries ago, the Allied Greek nations chose bronze as their metal of victory. To commemorate their triumph over the Persians at Plataea in 479 B. C., they erected a magnificent bronze pillar. This pillar is now to be seen in the Hippodrome in Constantinople. While empires have risen and crumbled and the world has grown up from mythology to modern times, it has remained unchanged, an imperishable memorial of the glory of Greece.

Much of the present day knowledge of ancient times has come down in the inscriptions in bronze. The names and dates of battles, the nations participating and many other historical facts have been definitily recorded for present generations by means of the bronze memorials of the past. To write a story of heroism upon bronze is to make it as nearly imperishable as anything upon this earth.

Bronze has always been a metal peculiarly susceptible to use in artistic interpretation. Generations ago, when sculpture in stone was still crude and other forms of craftsmenship were in embryo, the art of casting and modelling bronze was well developed. The ancient bronzes which come down to us today, exhibit a skill on the part of the artist and a plasticity on the part of the metal not surpassed by any other artistic achievements of the same ages.

Bronze carries with it all the heroic traditions of the past as well as the artistic development of the present. The great nations of Europe have chosen bronze as pre-eminent for memorials and ecclesiastical purposes—Greece with her columns, Italy with her statues, Spain with her screens and grille-work for sacred altars, France with her famous cathedral doors and England with her royal effigies. In choosing bronze for a modern American memorial, the confirmation of the ages endorses the decision.

An Organization of Artists

THIS Company was organized in 1893—more than a quarter century ago—with Mr. Eugene Tetzlaff as its guiding genius. Deeply imbued with the ideals and traditions of craftsmanship in bronze—himself a sincere student of bronze artistry, having undertaken extensive European research as well as American study, he combined to a remarkable degree the spirit of the artist with the careful judgment and executive ability of the businessman. Under his guidance the organization has achived artistic triumphs which have made it a leader in the field of bronze art.

The following partial list of organizations and individuals for whom this company has executed bronze work, tablets and memorials indicates the national scope of its work and is a guarantee of its fitness to capably execute any project entrusted to its care:

United States Mint . . . Denver, Colo.
United States Custom House San Francisco, Cal.
Senate Office Building . Washington, D. C.
State Capitol . . . Topeka, Kansas
State Capitol . . . St. Paul, Minn.
Public Library . . . Columbus, Ohio
Class of 1877 Memorial, University of Minnesota
Gettysburg Memorial to the First Minn. Volunteers
Marshall Field & Company . . Chicago
Minnesota Agricultural School
Trinity Methodist Episcopal Church Minneapolis
Bethany Church . . . Minneapolis
Julian Mitchell School . Charleston, So. Car.
Breedshill School . . Pittsburgh, Pa.
Billy Rugh Memorial . . . Gary, Ind.
Pillsbury Memorial . . . Minneapolis
Julia Morrison Memorial, Minneapolis Inst. of Arts
Winchell Trail Memorial . . Minneapolis
John Scott Bradstreet Memorial . Minneapolis
Citizens Club Donor's Tablet . Minneapolis
Clark County Memorial . Clark, So. Dak.
Sinton Hotel . . . Cincinnati, Ohio
Union Bank . . . Winnipeg, Man.
First & Security Bank . . Minneapolis
Midland Bank Minneapolis
Metropolitan Bank . . . Minneapolis
Northwestern National Bank . Minneapolis
Franklin Bank . . . St. Louis, Mo.
Northwestern Bank . . Portland, Ore.
Union Trust Company . . Winnipeg, Man.
Continental & Commercial Nat'l Bank Chicago
Minnesota Benevolent Protective Order of Elks
Modern Woodmen Sanitarium
Honor Roll, Minnesota School of Agriculture
Memorial Urn, Mr. L. O. Stromberg Minneapolis
Honor Roll, St. Peter's Parish . Hazleton, Pa.
Village Memorial . . Oxford, Georgia
Tawney Memorial . . Winona, Minn.
Montana College of Agriculture and Mechanic Arts
North High School . . . Minneapolis
School Memorial . . Scottsville, Virginia
Flag Pole and Base . . Houston, Texas
City Memorial . . Columbus, Kansas
High School Honor Roll . West Chicago, Ill.
Honor Roll, Union Nat'l Bank Houston, Texas



A natural glacial boulder such as may be found in many parts of the country forms an appropriate background for a cast bronze memorial tablet

The Endurance of Genuine Bronze

BRONZE is a mixture of copper, tin and zinc in variable proportions. It presents the paradox of soft metals combining to make a hard metal of unusual strength and malleability. When bronze was first known it was smelted and when partially cool hammered into shape in much the same manner as iron is handled at the forge. This was followed by the invention of the art of casting which is said to have originated with Theodorus and Rhoecus—two Samian sculptors. Since that time there have been many improvements in the method of casting, making possible more and more accurate work.

The bronze used by the Flour City Ornamental Iron Company in the production of its memorials is what is known as standard statuary bronze and is essentially the same as that used in the ancient memorials which have endured for so long. It is composed of copper, tin and zinc in varying proportions, dependent upon the purpose for which the bronze is to be used.

The casting of bronze memorials at this mammouth foundry is at once a most picturesque and difficult matter. In six crucibles heated to a temperature of 1800 degrees Fahrenheit the metals are melted until they become one fiery liquid. This is then poured into the sand moulds which have been prepared and is allowed to set until cool. The mould is then opened up—and the solid bronze memorial with all lettering and ornamentation complete is sent to the Finishing Department.

All memorials prepared by this organization are solid cast in one piece of statuary bronze. The raised letters and inscriptions are moulded of bronze onto the field of the memorial. This means that the memorials are practically invulnerable to weather and are also protected against breakage.

Memorials prepared by the Flour City Ornamental Iron Company are not to be construed as competing in any sense with memorials made from bronze replica or from stock units fastened together.

In erecting a memorial the primary consideration is naturally one of permanence. It is for this reason that the use of bolted memorials and of bronze replica is advised against by memorial experts. The make-shift memorial may cost slightly less in the beginning, but its days of beauty are few and its artistic limitations decided.

The memorials prepared by the Flour City Ornamental Iron Company are made of genuine bronze of the greatest known durability and beauty. They are capable of withstanding centuries of exposure.

The tablets and memorials shown upon the following pages are not in any sense to be construed as representing the complete facilities of this company. They are rather considered as designs which have proven popular for schools, churches, lodges, banks and public institutions all over the United States. Any of these tablets may be ordered just as they are with the insertion of the correct names, or a tablet or other memorial will be designed to fit the exact purpose of any organization. The price of the memorial depends upon its size, style and the inscription and names upon it.

Whether a memorial is especially designed or is cast from a standard pattern it is always made to order. Each memorial represents the renewed artistic endeavor of the entire organization to make it the most perfect piece of work yet produced.



Molten bronze being poured into sand moulds where it hardens in the exact form of the memorial

The Art of Casting Bronze

The successful smelting and casting of bronze is a process which calls for long experience in the work as well as for technical knowledge of its requirements. From the mixing and melting of the metals to the preparation of the sand mould, the pouring of the hot bronze and the final opening of the mould, the most minute care must be exercised.

The artisans with this organization who smelt and cast the bronze used in our productions have many of them been in this work since boyhood. Step by step they have learned the intricacies of bronze craftsmanship, until they have become skillful enough to produce work of uniform correctness and quality. The successful casting of bronze is a matter of pride with them. They take much the same craftsman's interest in their work that the ancient bronze founders of early Greece must have known. They thoroughly understand their craft and the fulfillment of its best traditions is their daily concern.

It is recognized among bronze craftsmen that the more perfect the original bronze casting the better the finished memorial. All memorials prepared by our artisans are cast in one piece of solid bronze with the inscription and names cast integral with the solid field. The solid bronze casting, perfect in content and perfect in moulding, gives to these memorials endurance surpassing the memory of man.



The Designing Department where all sketches and plans are prepared by our own artists

Designing Memorials

In a large upper room with abundant North light will be found the designing department of this organization. Here it is that the ideas for the memorials originate. As soon as a commission for a bronze memorial is received, it is sent to the designing department for sketches. The artist is given free rein and instructed to work until he has found the artistic interpretation of his subject which satisfies his most rigid aesthetic sense. Sometimes the final idea comes quickly—at other times it takes longer thought and preparation, but in either event it is the product of concentrated, artistic thought combined with rare skill.

Designing memorials is an art peculiar unto itself. It requires the training and imaginative conception of the artist with a knowledge of the technical requirements of bronze craftsmanship. It is not an art which may be learned in a year nor which may be taught in schools. After the foundation of artistic education has been laid, the designer in bronze has yet to learn the secrets of bronze production.

The designers employed by this organization possess both artistic and technical knowledge to a remarkable degree. Mr. George B. Melcher, master designer, is an artist of thorough education and original conception, possessing at the same time an intimate knowledge of bronze craftsmanship. After extensive training, he came to this company seven years ago and has personally directed the designing of every memorial produced since that time. He has gathered around himself a corps of artists and draftsmen capable of handling any assignment with true artistic feeling as well as technical skill.



Where skilled modellers put the final touches upon the plaster casts



Sculptors at work upon clay models of memorials

A Glimpse of the Studio

Before a bronze memorial can be moulded an exact model of it must first be prepared and a pattern made. The model is usually made of clay and from it the plaster model is taken which serves as a pattern in the foundry. In a secluded corner of the plant is a sun-lit room and in it a group of sculptors will be found quietly at work. To step into this studio in mid-afternoon one might well fancy himself transported into an artistic nook where art for art's sake is the rule. A sculptor with scapel in hand models the finishing touches of clay onto the hands of an heroic American soldier. He whistles to himself as he stands back to view his work with critical eye. His is the joy of pure artistic endeavor. This is Mr. Louis G. Kirschner, the well known sculptor, now connected with this organization, who is giving his entire time to the preparation of memorials. After his many years study in France and this country, he brings to his work unusual imaginative power as well as sculptural skill. Beside him stands Mr. P. F. Timmerman critically inspecting a plaster cast. Mr. Timmerman has achieved a wide reputation for skillful modelling. A young man near by fashions the wax pattern of a tablet before him with infinite care. He is only one of many in the organization who have been to war themselves and have just returned to their art. No wonder they put their whole hearts into the preparation of soldier memorials.



A glimpse of the coloring department where the beauty of bronze is revealed

The Finishing Touches

After a memorial leaves the foundry it comes to a special finishing department whose sole work it is to bring out the color and texture of the bronze. All rough edges are first taken off and the surface of the letters filed and the edges trued. The background and the ornament of the memorial are then chased by hand. The large amount of hand work upon memorials prepared by this organization gives them an individuality and exquisite finish unattainable in machine-made bronze.

The chasing and finishing of sculptured bronze is done under the supervision of the sculptor who made the original model. In many instances he does the actual work on the bronze. This is essential in order that the completed work may carry the spirit and technique of the original clay.

Following the chasing, the tablet is sand-blasted and the letters hand filed again—washed in cold water and rubbed down with pumice stone. Then follows another cleansing after which the memorial is dipped in Muriatic acid—washed in cold water—and dipped in Muriatic acid once more. After a final washing and polishing with pumice stone it is dipped in boiling water and carefully dried.

The finished tablet passes the most critical inspection by the artists and executives of the company before it is pronounced ready for presentation to the organization for which it was made.



Hand-chasing the background of a memorial tablet

Individuality of Color

WHILE preparing many memorials every year and necessarily operating a large plant, it has always been the ideal of this organization to give to each piece of work the individuality and careful finish which the artist working alone would impart to it. To what extent success has been achieved in accomplishing this artistic ideal may be judged by the fact that this company works in close conjunction with the Minneapolis Institute of Arts and submits its designs for criticism to Art Societies and Art Departments of Universities.

The illustration of the Heroic Tablet upon the frontispiece of this book conveys some impression of the variation of color possible in bronze memorials. This color is obtained through three mediums—first, through the percentage of copper, zinc and tin melted together, the color varying with the amount of each metal used—second, the burnishing and stippling applied to the tablet—and third, the skillful use of chemicals in finishing the tablet.

The following are the individual finishes for bronze memorials prepared by this organization:

No. 1 Letters and border; polished.
Background stippled; light statuary brown.

No. 2 Letters and border; satin finished, light brown.
Background stippled; light statuary brown.

No. 3 Letters and border; polished.
Background stippled; medium statuary brown.

No. 4 Letters and border; satin finished, light brown.
Background stippled; medium statuary brown.

No. 5 Letters and border; polished.
Background stippled; dark statuary brown.

No. 6 Letters and border; satin finished, light brown.
Background stippled; dark statuary brown.

No. 7 Letters and border; polished.
Background stippled; dark olive green.

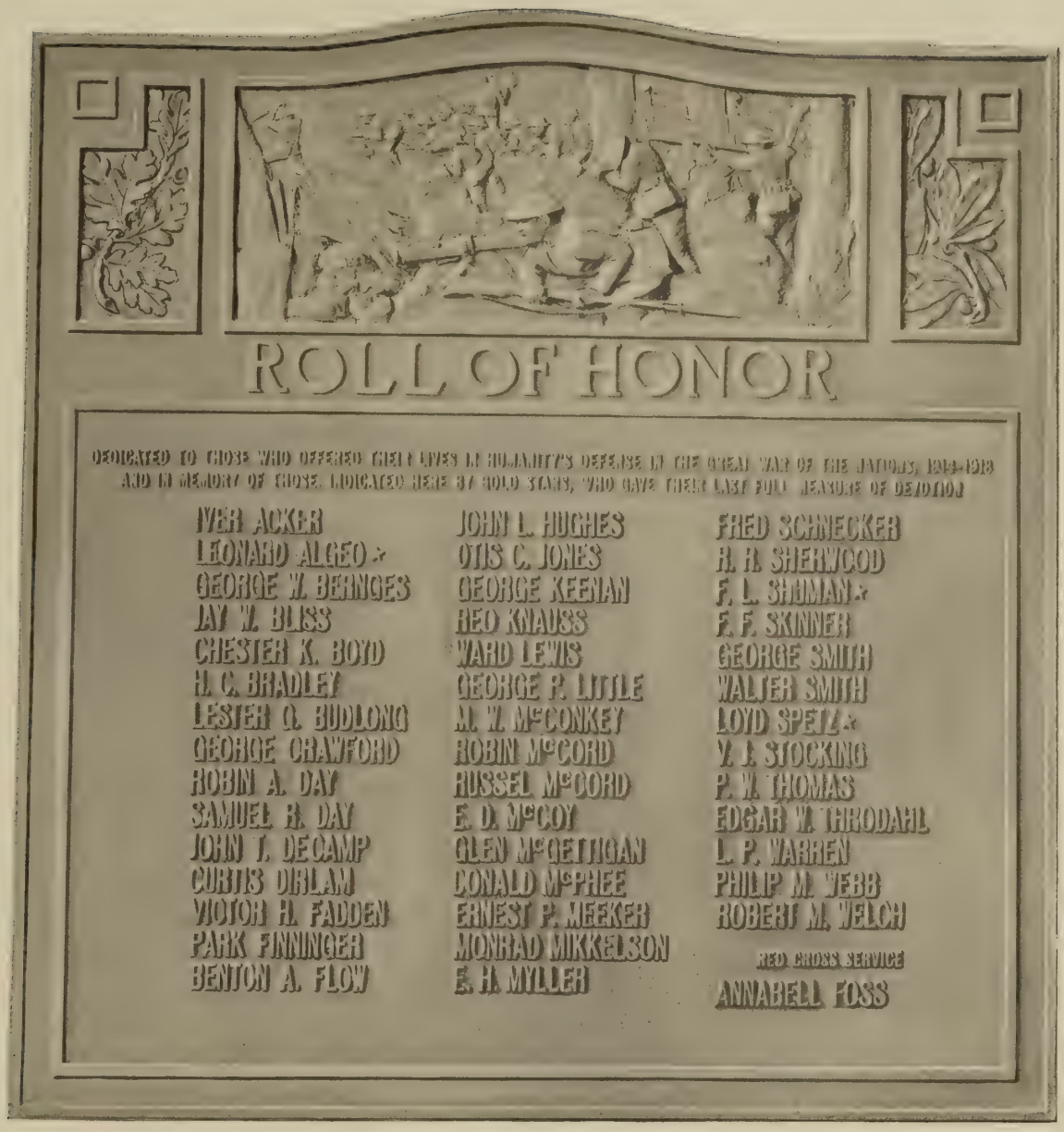
No. 8 Letters and border; satin finished, light brown.
Background stippled; dark olive green.

Beautiful effects are obtained in modelled tablets such as the Heroic, Model B, and the Gothic by combining finishes three or four with seven or eight, using the brown finish for the field containing the lettering and introducing the olive green of seven or eight into the surrounding ornament.

A large number of artists and artisans from this organization laid down their work to serve their country during the World War. Some of them made the supreme sacrifice. Others, after months of hardship, have returned to their art with a tremendous realization of the debt humanity owes to the soldiers and sailors who fought for the great cause. It is not surprising, therefore, that the memorial tablets designed and executed by these men should express so truly the dignity and beauty of unselfish service.

The preparation of a war memorial should not be commercialized. It represents a spiritual thing—the aspiration, patriotism and sacrifice of our American boys. That is why it is essential that it should be handled by designers and artisans who love the work and will carry it out sympathetically. In the past 26 years this organization has prepared much important bronze work, yet today it feels that in the preparation of these bronze war memorials it has the greatest opportunity in its history to render true artistic service. This organization is truly inspired by the opportunity to produce imperishable memorials which will endure for generations in artistic commemoration of the valor of this age.

It is a pleasure to be able to help in the least degree to commemorate the patriotism and sacrifice of America's fighting men by the preparation of memorials such as are shown on the following pages.



Victory Memorial Tablet

The tablet as here illustrated has a bas-relief panel representing an infantry attack on machine gun nests in the forests of France. The small panels at either side bear the oak and laurel typifying strength and victory.

Alternate bas-relief panels representative of the Navy, Tank Corps, Flying Corps, etc., have also been modelled, and any other branch of the service or the Red Cross and allied activities may be portrayed by means of bas-reliefs in enduring bronze. Cast in United States Statuary Bronze in sizes ranging from 26½″ x 24″ to 26½″ x 72″ holding from 30 to 400 names.



Model B Bronze Tablet

This is a bronze tablet remarkable for its simple beauty and dignity. It is typically American in motif, the United States shield at the top giving it a governmental aspect. The absence of other ornamentation than the simple culo border permits a prominent display of the names. Because of its simplicity, this tablet permits the full beauty of the bronze to be shown. It is made with the letters and border polished and a stippled background of medium statuary brown. A most pleasing effect may also be gained by using this finish or finish Number Four in conjunction with finish Number Seven or Eight. It may be obtained at a very moderate cost in sizes ranging from 12″x19″ to 36″x60″ and containing from 10 to 500 names.



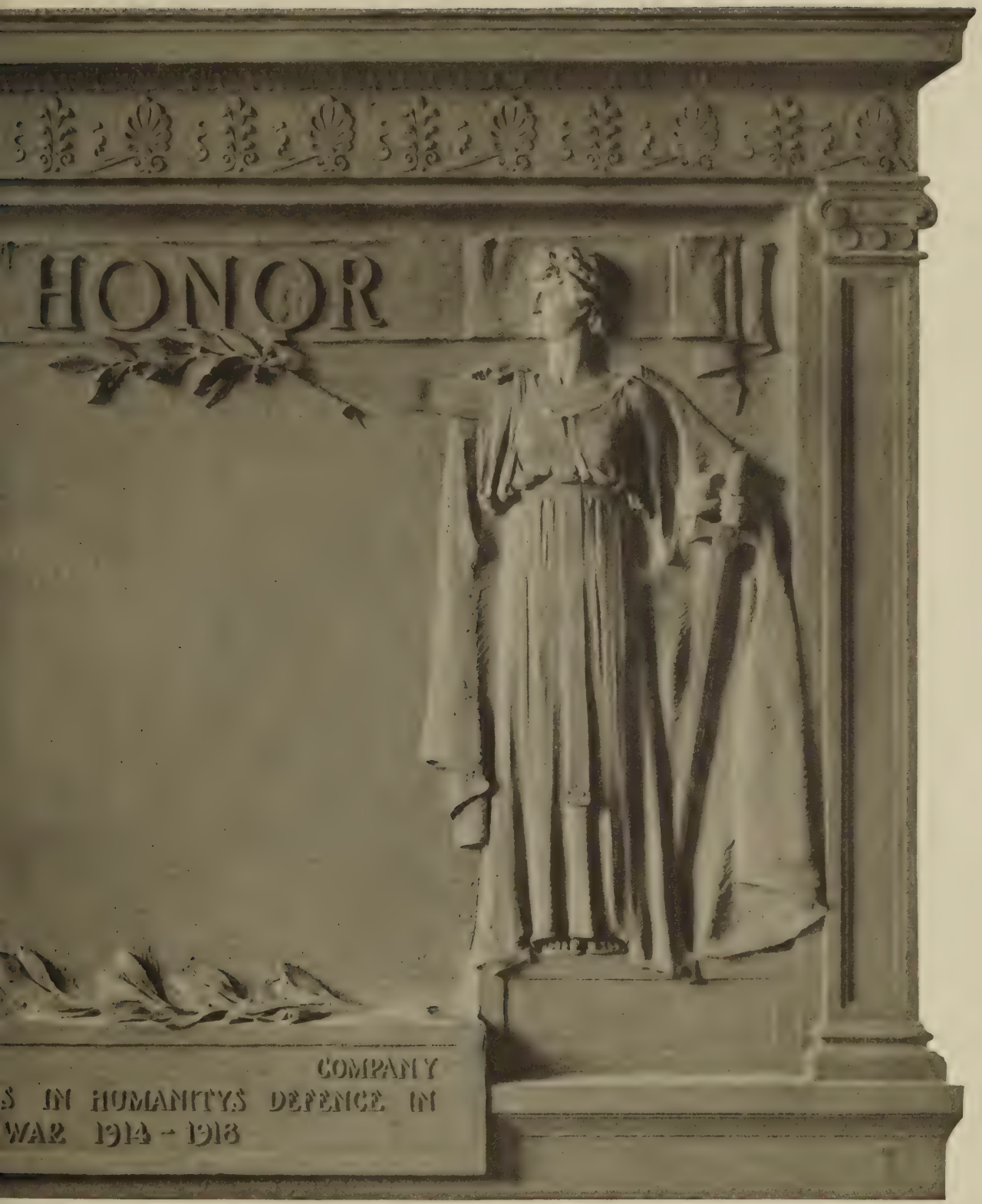
Individual Bronze Tablet N

When a memorial to one person or to a small number who have given their lives in the Service is desired, this design will be found especially appropriate. It is made in two sizes—Size Number One measuring 19″ x 18″ and Size Number Two measuring 28″ x 27″.



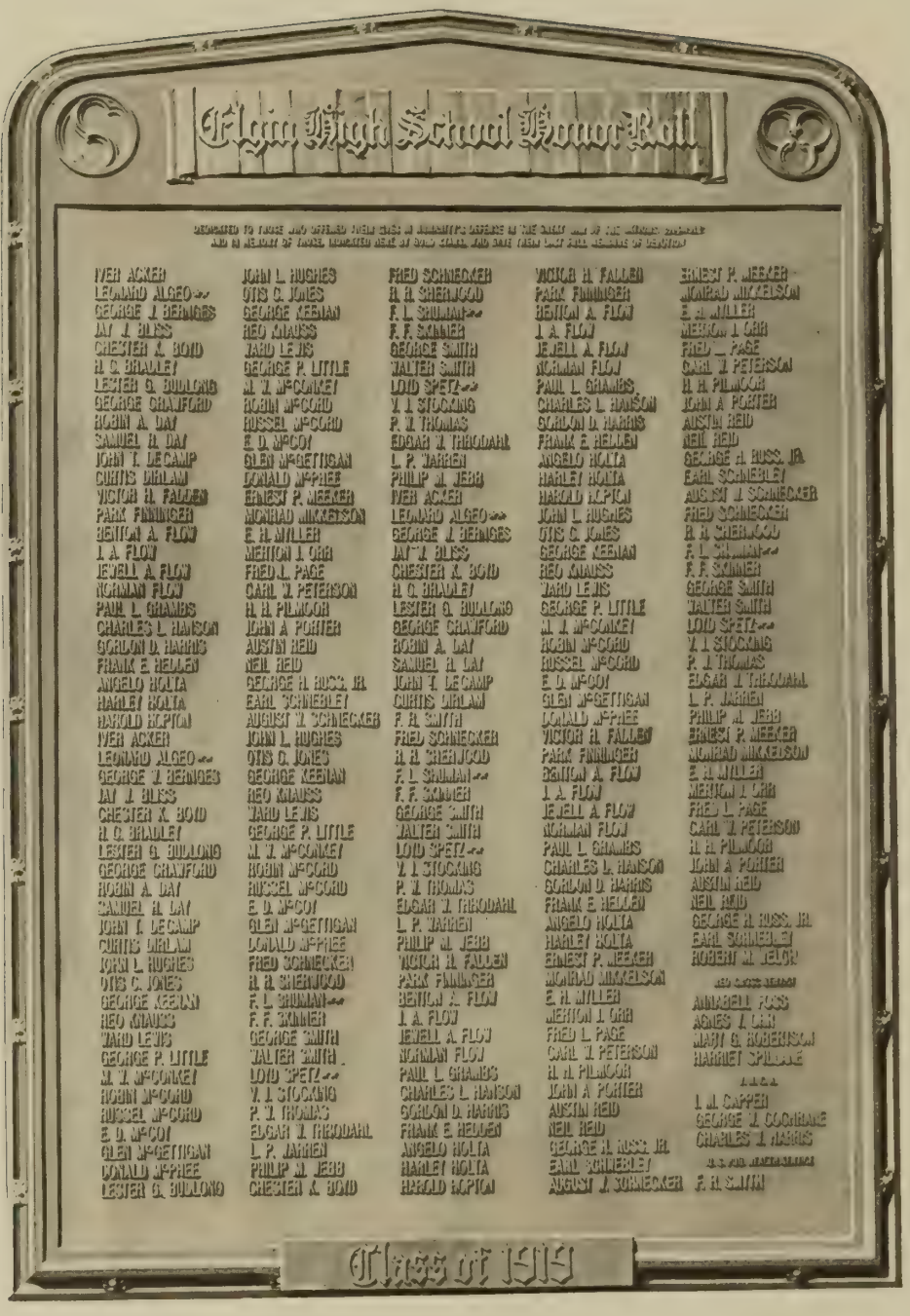
The Pershing

The symbolism in this beautifully sculptured tablet is especially appropriate. The figure at the left with the inverted torch holds a scroll bearing the names of the "Gold Star" men. The figure at the right holds the laurel of Victory above the names of the living. The laurel is also so placed at the base of the tablet as to unite the sacrifice roll and service roll. Size Number One is



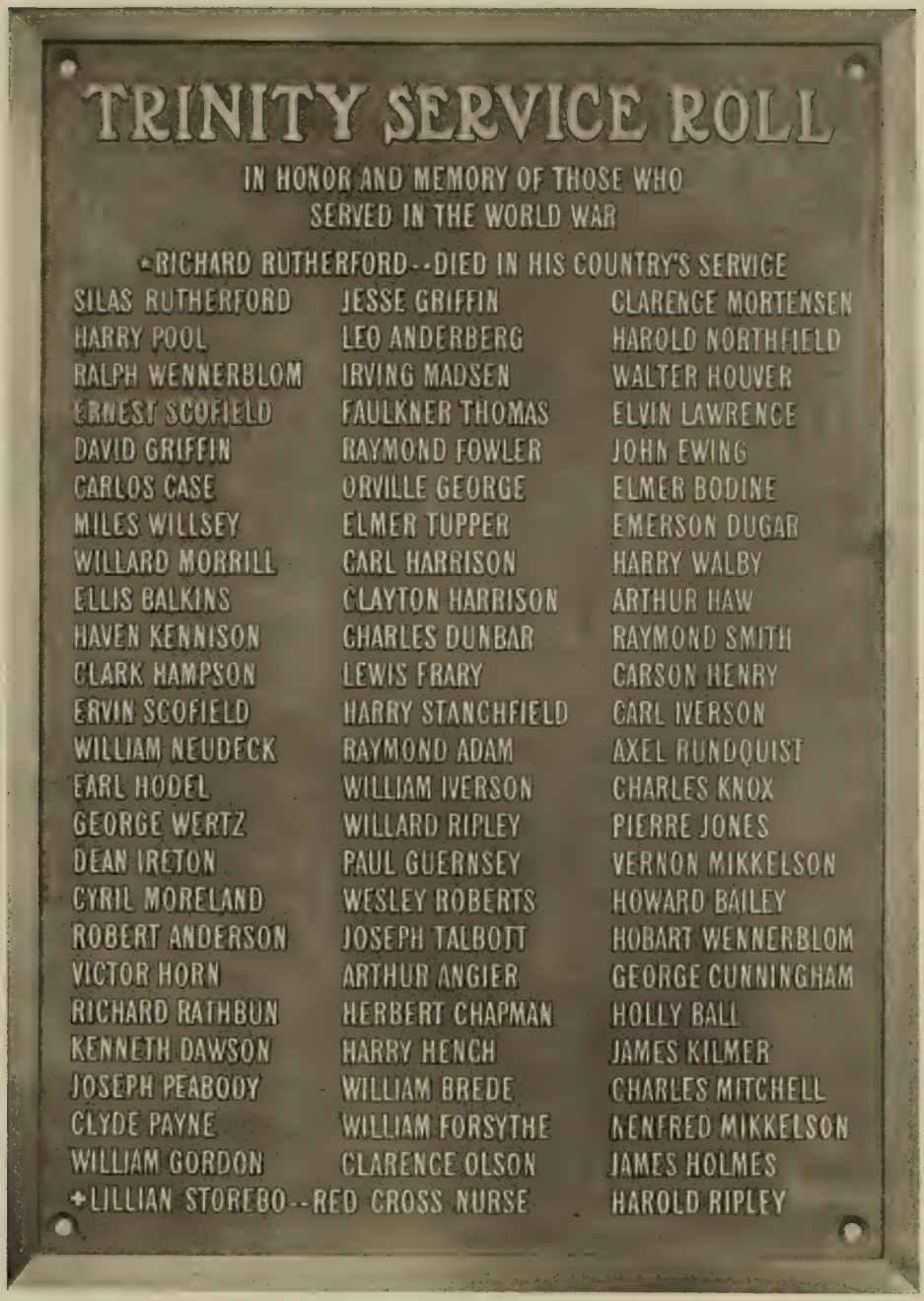
ronze Tablet

seven by four feet in dimensions and will accommodate 112 names in 5-8 inch letters, or 250 names in 3-8 inch letters in addition to the names on the sacrifice roll. Size Number Two measures four feet by two feet and will carry 100 names in 3-8 inch letters. In this size the sacrifice scroll is eliminated. The modelling and artistry throughout are in keeping with the lofty idea the design expresses.



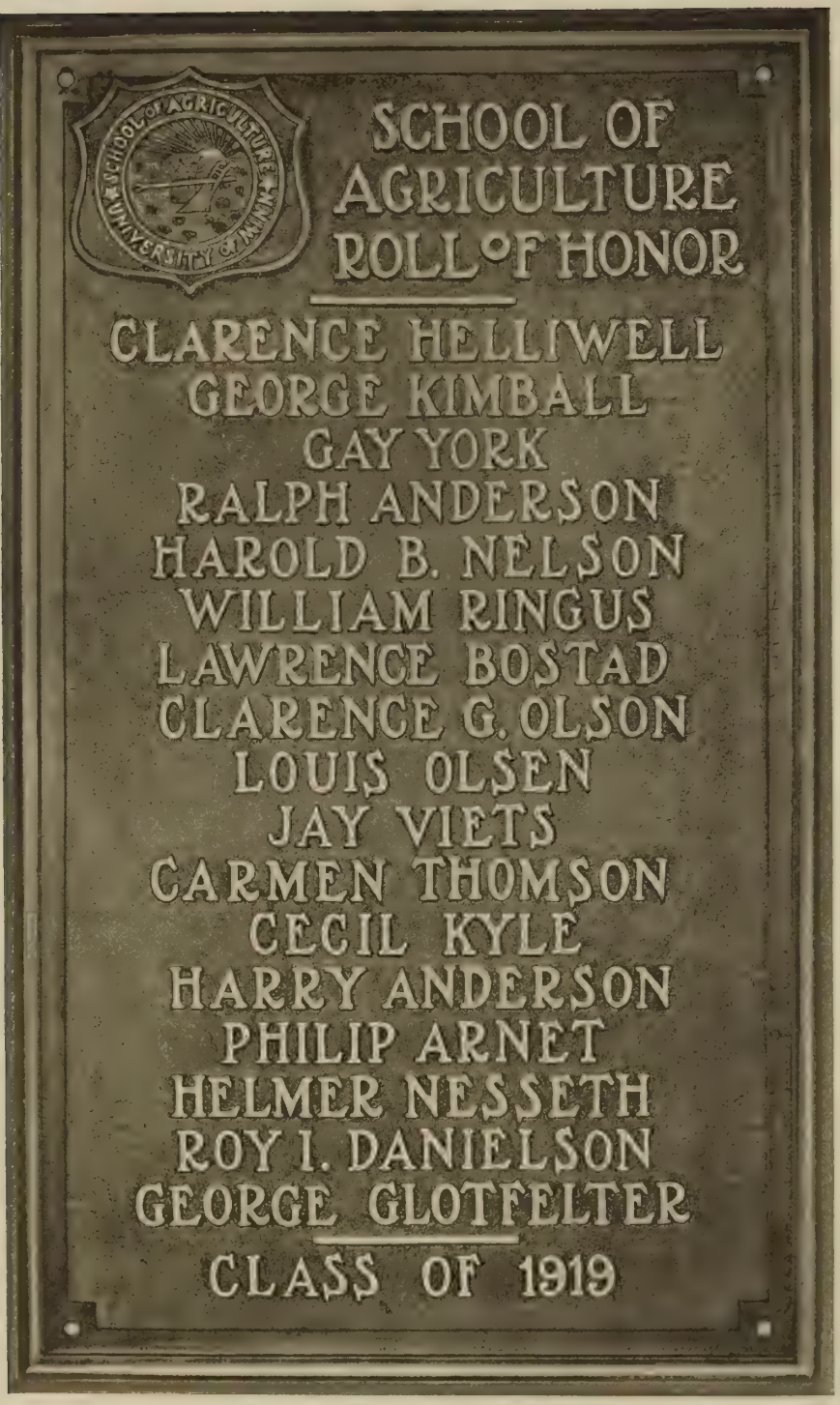
Gothic Bronze Tablet

This design with its deeply cut border and its Gothic motif makes a richly impressive tablet in whatever surroundings it may be placed. It is cast in one piece of solid statuary bronze in sizes ranging from 16″ x 18″ to 34″ x 56″ holding from 10 to 500 names.



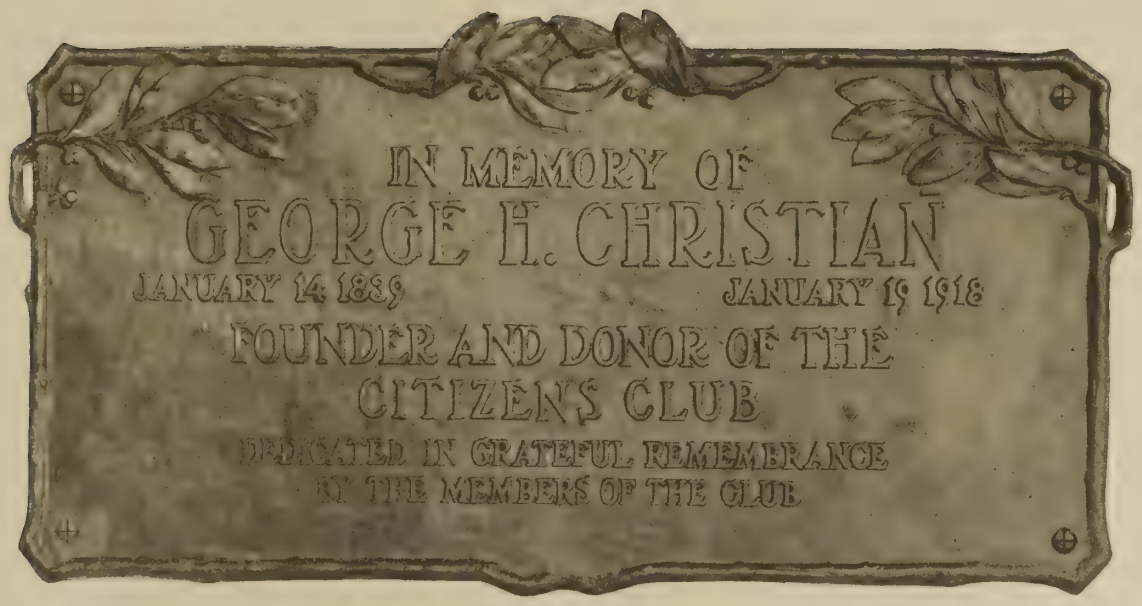
Universal Bronze Tablet

This tablet has proven especially suitable for use in churches, schools and lodges. It is made from solid cast statuary bronze and will endure for centuries. It is available in a variety of finishes, and in sizes ranging from 10″ x 14″ to 29″ x 54″ with space for from 10 to 500 names.



Model A Bronze Tablet

This tablet is designed to include the emblem of any school, fraternity, church or other organization erecting it. It is cast of solid bronze in sizes ranging from 12″ x 16″ to 32″ x 60″ and will hold from 10 to 500 names.

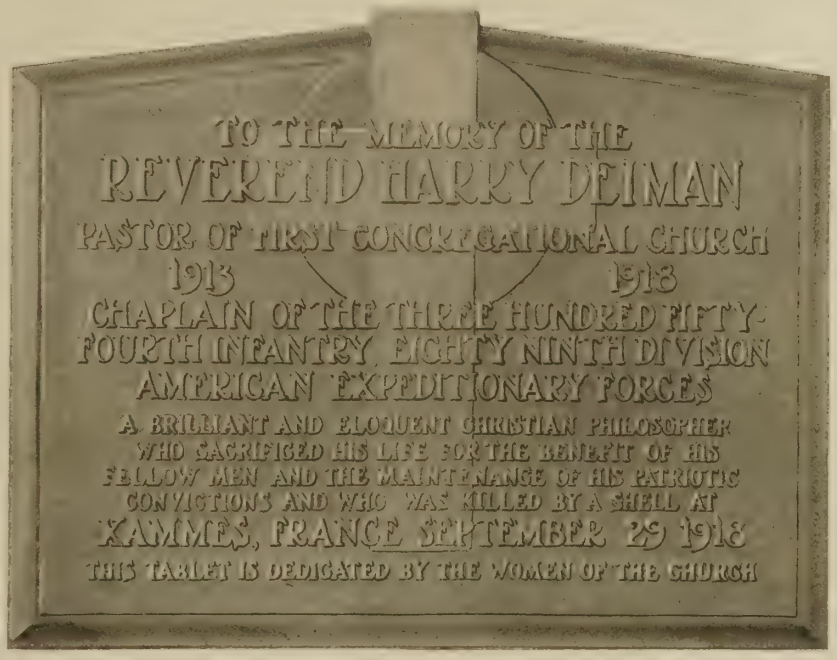


Laurel Tablet of Bronze

When a memorial is desired to commemorate one person, this tablet, with its laurel leaf as the symbol of victory, will be found unusually appropriate. It is made of solid bronze with a dull finish and lends itself remarkably to rare coloring. With its unconventional outline and modelled surface it produces, in enduring bronze, the technique of the original day. The size is 23¼″x12″.

Individual Bronze Tablet R

This memorial, to one or a small number who have made the supreme sacrifice, is especially adapted to churches and other organizations. A Cross is raised slightly in relief from the background and is finished somewhat lighter in color. The letters continue over the cross in deeper relief. The cross can be omitted when desired. This tablet is cast in one size, 19″x24″, and is of exceptionally beautiful finish.





Bronze and Granite Memorial E1

This memorial consists of Northwestern Granite bearing four bronze memorial tablets. The granite block and base measure 6 ft. by 4 ft. 6 in. and are 5 ft. high. When surmounted by a cast bronze eagle, the memorial is 7 ft. 4 in. high. It will accommodate 500 names in 5-8 in. letters, or if dedication is short, 1500 names in 3-8 in. letters.



Memorial Fountain A

On a block of polished Northwestern Granite 5 ft. 3 in. x 2 ft. 9 in. in size are placed two cast bronze fountains and two cast bronze memorial tablets. One tablet bears the dedicatory inscription and sacrifice roll—the other tablet the service roll. The two tablets will accommodate 900 names in 3-8 in. letters or 375 names in 5-8 in. letters.

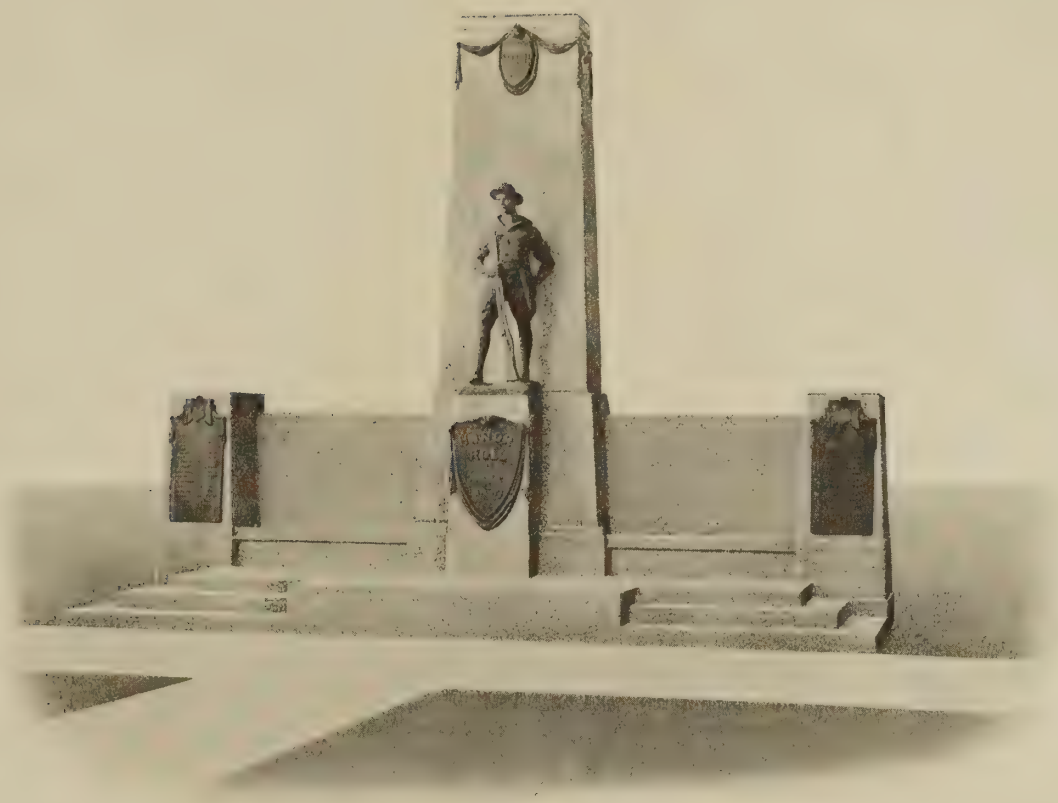
The cast bronze basins, modelled in the form of sea shells are each provided with a bubbling fountain. The overflow is carried down to a lower basin which forms a drinking fountain for dogs. The height of the granite, over-all, is 4 ft. 8 in. When surmounted by cast bronze eagle, the total height of the memorial is seven feet.



Flag Pole Base

This bronze and granite base with a flag staff forms a most complete and fitting memorial, providing four beautifully formed shields of bronze for the names and inscription united by bronze garlands of laurel, denoting victory. The base is made of Northwestern pink granite with a hammered surface. A steel flag pole from fifty to one hundred feet high can be furnished.

This memorial is made in two sizes. Size Number One has a 5 ft. square base and is 6 ft. 7 in. in height. It will accommodate 200 names in 5-8-in. letters or 600 names in 3-8-in. letters. Size Number Two has a 4 ft. 6 in. square base and is 6 ft. high. It will care for 200 names in 5-8-in. letters or 500 names in 3-8-in. letters.



Monument With Exedra

This interesting monument of bronze and Northwestern granite is designed as a city or county memorial. The central pylon with its projecting pedestal for the bronze figure, dominates the composition; the two smaller pylons with the bronze service rolls being united to it by spacious seats. The whole is mounted on a granite platform raised three steps above the surrounding grade. The memorial with two service rolls will accommodate 500 names, but additional tablets may be added by making slight changes in the design so that the memorial may be made to care for 5000 or more names.

The platform measures 24 ft. x 10 ft. The central pylon is 19 ft. 6 in. high.

A memorial of this magnitude should be the subject of a special study to meet the individual requirements of a community. Exclusive designs will be prepared whenever desired.

Ornamental Iron and Bronze



HIS organization also manufactures the highest grade of Ornamental Iron and Bronze work, such as Stairs, Gates, Balcony Railings, Elevator Cars, Elevator Enclosures, Bank and Office Fixtures, Marquises, Grills, Entrance Porches, Iron Guards, Bronze Signs, Lanterns and Lamp Standards. Below will be found a list of a few contracts which have been completed recently. These, it will be noticed, are in all parts of North America and represent many of the largest buildings designed by the leading architects of the country during the last few years. This company is able to take care of contracts of any size on a time-forfeit basis.

BUILDING	LOCATION	ARCHITECT	AMOUNT OF CONTRACT
Arlington Building	Washington, D. C.	Wyatt & Nölting	$120,000
Black Hawk Hotel	Davenport, Iowa	Temple & Burroughs	30,000
Blackstone Hotel	Omaha, Neb.	Bankers Realty Investment Co.	25,000
Boyd Building	Winnipeg, Man.	John D. Atchison	20,000
Bureau of Engraving & Printing	Washington, D. C.	James Knox Taylor	150,000
Canadian Northern Station	Vancouver, B. C.	Pratt & Ross	30,000
Y. M. C. A. Building	Minneapolis, Minn.	Long, Lamoreaux & Long	25,000
Century Building	St. Louis, Mo.	Albert B. Groves	30,000
Cobb Building	Seattle, Wash.	Howells & Stokes	56,000
Continental & Commercial Bank	Chicago, Ill.	D. H. Burnham & Co.	510,000
Conway Building	Chicago, Ill.	D. H. Burnham & Co.	225,000
Crowley-Milner Store	Detroit, Mich.	Albert Kahn	20,000
Davenport Hotel	Spokane, Wash.		78,000
Davidson Brothers Store	Sioux City, Iowa	F. C. O. I. Co.	35,000
Dayton Savings & Trust Building	Dayton, Ohio	Schenck & Williams	45,000
Detroit Terminal Station	Detroit, Mich.	Warren & Wetmore, Reed & Stem	165,000
Dime Savings Bank	Detroit, Mich.	D. H. Burnham & Co.	115,000
Denver Union Station	Denver, Colo.		47,000
Eastern Township Bank	Winnipeg, Man.	J. D. Atchison	8,000
East Side High School	Cincinnati, Ohio	Garber-Woodward	15,000
Exchange National Bank	Tulsa, Okla.	Weary & Alford Co.	38,000
Franklin Bank	St. Louis, Mo.	Guy C. Mariner	24,000
Residence of Charles G. Gates	Minneapolis, Minn.	Marshall & Fox	35,000
Great Northern Railway Station	Minneapolis, Minn.	Charles S. Frost	36,500
Insurance Exchange Building	Chicago, Ill.	D. H. Burnham & Co.	145,000
John Taylor Building	Kansas City, Mo.	Holabird & Roche	65,000
Laclede Gas Company Building	St. Louis, Mo.	Mauran, Russell & Crowell	78,000
Louisville & Nashville Station	Memphis, Tenn.		49,000
Mad River National Bank	Springfield, Ohio,	William Earl Russ	18,000
National Exchange Bank	Roanoke, Va.	Wyatt & Nölting	16,800
Northwestern National Bank	Portland, Ore.	Doyle, Patterson & Beach	56,000
Athletic Club	Minneapolis, Minn.	Bertrand & Chamberlin	24,000
Oregon Hotel	Portland, Ore.	Doyle, Patterson & Beach	16,500
Overland Automobile Building	St. Paul, Minn.	Mills, Rines, Bellman & Nordhoff	38,000
Plankinton Arcade	Milwaukee, Wis.	Holabird & Roche	46,500
Penobscot Building	Detroit, Mich.	Donaldson & Meier	75,000
Railroad Bldg., G. N. & N. P. R.R.	St. Paul, Minn.	Charles S. Frost	135,000
Rice Hotel	Houston, Texas	Mauran, Russell & Crowell	65,000
Second National Bank	Toledo, Ohio.	D. H. Burnham & Co.	35,400
Senate Office Building	Washington, D. C.	Carrere & Hastings	210,000
United States Post Office	New Haven, Conn.	James Gamble Rogers	35,400

Doors of Beauty

AS long ago as eight hundred years before the birth of Christ the chronicles record the sheathing of the doors of Balawat in bronze. Thus centuries and centuries ago, the use of bronze for doors was established as a custom whenever work of especial dignity and impressiveness was desired. The bronze of today in Biblical times was commonly called brass and the many references to doors of brass in the Scriptures refer to the self-same bronze in use by modern architects. In those days metals of especial beauty and richness were always to be found embodied in the architecture of the churches. It is significant therefore that the doors of the St. Sophia in Constantinople should have been made of bronze in the eighth century. During the same period the famous western doors of the cathedral of Aix La Chapelle were cast of bronze. Travellers to Italy who visit the historic old city of Florence may see in the doors of the baptistery examples of bronze architecture worthy of the name of high art.

With such traditions it is not surprising that the leading architects of the present day should embody bronze doors in their plans for institutions of permanence. In designing government, state and municipal buildings, banks, churches, office buildings and clubs the entrances are given distinction by the use of bronze doors. To enter through a bronze door is to receive an instant impression of worth and substantiality. Conservative, even restrained in tone, bronze doors have at the same time a dignified richness which associates them in the mind with steadfast prosperity.

The designing of bronze doors is a modern field of art in which the best of the nation's sculptors do not disdain to compete. When government or other large contracts are to be let, designs are prepared and submitted by the leading sculptors of the time. The doors, when finally placed, represent artistic ability of the highest type. They are not merely doors—but are work of art in their own right.

This organization has prepared bronze doors for many of the nation's finest buildings including the United States Mint in Philadelphia and the United States Custom House in San Francisco.

The preparation of bronze doors requires unusual equipment and an organization of remarkable size and skill. The preparation of designs, making of patterns, casting and finishing of bronze work of this character is a problem of extreme, technical difficulties requiring long experience for its successful execution.

In placing contracts for bronze doors or other ornamental bronze work with this organization, the experience of 26 years guarantees the artistic conception and satisfactory completion of the work.



Mausoleum Doors

Solid bronze is the only material suitable for mausoleum doors, combining strength, beauty and absolute permanence. The design here illustrated is one of many we have produced.



American Eagle

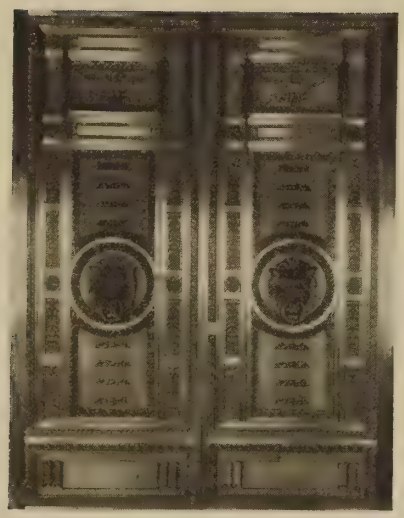
This eagle is cast in U. S. Standard Bronze. The wings have a spread of 5 ft. 3 in. and the height of the eagle and globe is 1 ft. 11 in. The globe, with the palm and laurel of Victory and oak leaf for strength twined about it, forms a pedestral for the eagle. This eagle will be found on the memorial fountains on Pages 24 and 25.



Bronze Fountain, Orpheum Theatre
Kees & Colburn, Architects



Bronze Lamp Standard, U. S. Mint, Philadelphia
J. Knox Taylor, Architect



Bornze Doors of the U. S. Custom House, San Francisco

Eames & Young, Architects
James Knox Taylor, Supervising Architect



Bronze and Plate Glass Counter Screen in The Merchants National Bank, St. Paul

Jarvis Hunt, Architect, Chicago



Bronze Memorial Tablet with Lamp Standards

This tablet, 3 ft. 9 in. x 4 ft. 6 in. in size, supported between bronze lamp standards eight feet in height, will accommodate 150 names in 5-8 in. letters or 400 names in 3-8 in.; allowing the proportion indicated for the dedication. The number of names can be nearly trebled by also utilizing the opposite face of the tablet.



Lamp Standard made for the new Minneapolis Post Office

O. Wenderoth
Supervising Architect



Hand Forged Iron
Light Bracket



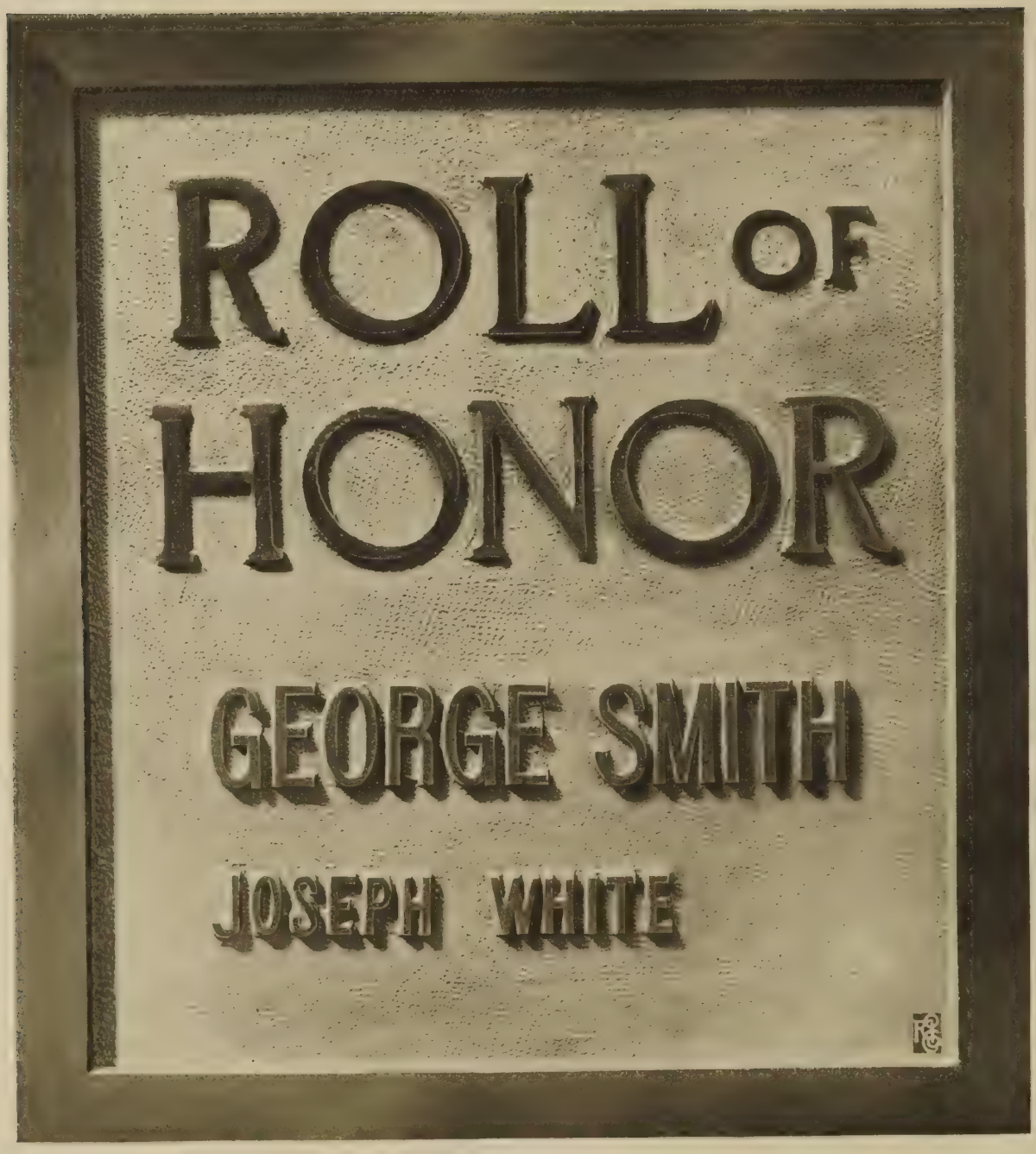
Hand Forged Iron Lantern



Entrance Gate, U. S. Mint, Philadelphia
J. Knox Taylor, Architect



Cast and Wrought Iron Marquise
Residence of Charles L. Fitzhugh, Washington, D. C.



Samples of Lettering

This panel illustrates the styles of lettering used on bronze tablets and service rolls. The large letters are used for headings on service rolls and for dedications and inscriptions on memorial monuments. They are made in various sizes from half inch to three inches or more in height.

The names are made in a simple block letter, either 5-8 inch or 3-8 inch as indicated. This type of letter was selected because of its simplicity and extreme legibility. The words "Roll" and "Honor" are in one inch letters; "George Smith" 5-8 inch letters; "Joseph White" 3-8 inch letters.

MAC MARTIN ADVERTISING AGENCY
MINNEAPOLIS